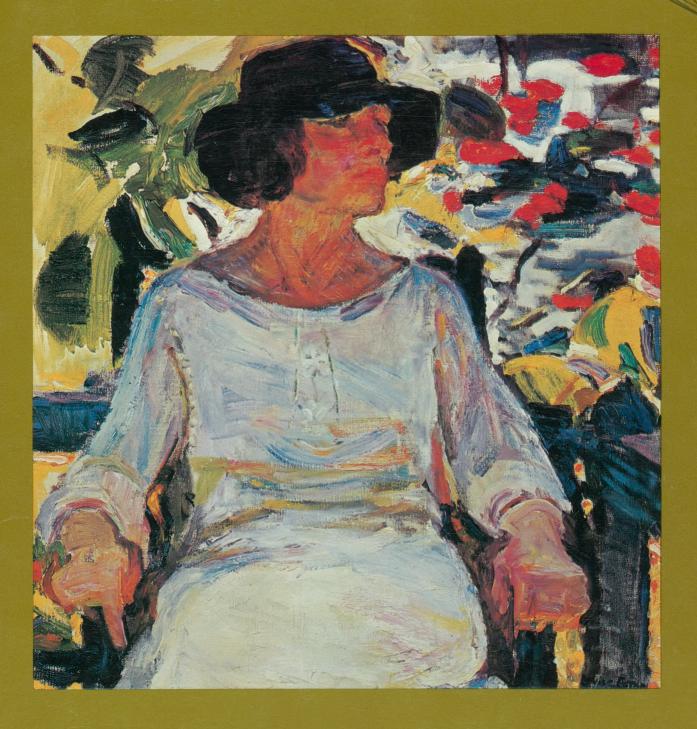
# Louise Herreshoff

### An American Artist Discovered



WASHINGTON AND LEE UNIVERSITY
LEXINGTON, VIRGINIA

A magic web with colors gay Amagic web with colors gay Amagu met with colors gay A magic with with colors gay Amagic web with colors gay Amagu web with colors gay Amagic web with Colors gay

On the front cover:

48. SUMMERTIME GIRL, circa 1920 Oil on canvas 23 x 22 (58.4 x 55.9) Signed lower right: Louise Eaton

On the second, third and fourth covers and variously throughout the Catalogue:

Pages from Louise Herreshoff's penmanship exercise book, circa 1888.



LOUISE HERRESHOFF 1876-1967

### 1. PORTRAIT OF MISS T. (GIRL WITH VIOLETS), 1897

Oil on canvas

25½ x 21¼ (64.7 x 53.9)

Signed upper right: Herreshoff



Louise Herreshoff

### An American Artist Discovered

An exhibition sponsored by

Washington and Lee University

and the

Corcoran Gallery of Art

Washington, D.C.

October 9-November 21, 1976

WASHINGTON AND LEE UNIVERSITY LEXINGTON, VIRGINIA 1976

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The support of the administration at Washington and Lee University was vital to the development of the gift from Euchlin D. and Louise Herreshoff Reeves, to its establishment as an important ceramic study collection, and now to the recognition of the paintings of Louise Herreshoff. In this regard I am particularly grateful to Robert E. R. Huntley, president of the university, and to his immediate predecessors, William Webb Pusey III (acting president, 1967-68) and Fred C. Cole (1959-67).

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Many members of the Herreshoff and Reeves families, as well as many of their friends, were helpful in providing information and, in several instances (noted specifically in the Catalogue itself), in loaning paintings for this exhibition. These include Norman Herreshoff, Dr. and Mrs. Marshall Fulton, Mr. and Mrs. W. R. Reeves, Mr. and Mrs. Chester Reeves, Miss Louise DeWolf, Mrs. Frazier Cheston, Miss Agnes Cliff, Mrs. John R. Frazier, the late Mrs. Frank Hinckley, and Mrs. Clifford P. Monahan.

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And to my wife, Celeste, who has been a part of each development in this project and who has shared our life with "another lady" for almost ten years, I dedicate this Catalogue.

J.W.W. July 1976 Washington and Lee University is a private college for men, devoted primarily to education in the liberal arts and sciences and in business, commerce and related fields. The School of Law (which is coeducational) awards the first professional degree in law.

Rich in heritage, Washington and Lee was founded in 1749 (it is the sixth-oldest institution of higher learning in America, and the oldest away from the seaboard). George Washington made the first substantial contribution to its endowment, and income from his \$50,000 gift continues today to pay a share of the cost of every student's education. Robert E. Lee was president of the college from the end of the Civil War in 1865 until his death in 1870; he transformed the school from a little classical academy into a forwardlooking university of national stature. Lee and his family are buried on the campus in the Chapel he built. The Chapel and the Colonnade, the beautiful row of buildings which form the Front Campus, are National

Historic Landmarks.

Tradition, then, certainly plays an important role in campus life at Washington and Lee. But precisely because of this heritage, students, teachers and administrators alike recognize a keen obligation to fulfill the complex responsibilities of a modern educational institution. It is Washington and Lee's steady purpose to remain one of the nation's great teaching colleges. The university remains small by choice - with an undergraduate enrollment limited by a highly selective admissions process to about 1,350 men, with a student-teacher ratio of 11:1, and with a curriculum which includes more than 700 different courses and a wide range of special academic opportunities. The result is the development of close associations between an exceptional faculty and a talented, strongly motivated student body, in a climate that stresses the importance of the individual, his honor and personal integrity, and his responsibility to serve society through the productivity of his training and talent.

### Introduction

We at Washington and Lee University have known for several years, as have their family and friends for many years more, that Louise Herreshoff Reeves and Euchlin D. Reeves were a thoroughly remarkable couple. Others who are interested in Chinese export porcelain have come to know it in recent years too, by virtue of the majestic examples from the 2,000-piece Reeves Collection which have been exhibited at a number of museums and galleries throughout the country under the auspices of the Smithsonian Institution. Now, more still will come to know Louise Herreshoff herself – and, I believe, to admire her, and perhaps stand a little in awe of her - as her extraordinary paintings, hidden away by Louise Herreshoff herself for forty years, are exhibited together for the first time.

Others who are more knowledgeable about art than I am, some of them writing in this Catalogue, have commented on her abundant talent: her masterful technique, her command of the widest range of styles, her position in the vanguard of some of the most important artistic movements in this century. I should simply say that I expect there will be general

agreement that in Louise Herreshoff an exceptional talent has indeed been discovered.

It is fitting that this premiere exhibition should take place in the Corcoran Gallery of Art — established, as it was, a hundred years ago by a man who occupies a place of unusual significance in Washington and Lee's own history as well. After the Civil War, which left the little college devastated and destitute, during Robert E. Lee's presidency, William W. Corcoran made several important gifts, and he was vigorous (and successful) in urging his friends and associates to follow his example.

We are proud of the Herreshoff paintings; we are frankly proud of the regard for Washington and Lee among her alumni and friends typified in the gift from Euchlin D. and Louise Herreshoff Reeves and reflected in such benefactions as those of William W. Corcoran. And we are gratified to know that Roy Slade, the director of the Corcoran, and his staff and the trustees of this distinguished museum share with us our enthusiasm and excitement over the discovery of Louise Herreshoff, a truly remarkable American artist.

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### Foreword

The paintings of Louise Herreshoff are a revelation of her individuality, demonstrating an art that was modern in its time. She was aware of the innovation and inquiry of contemporary painters, and her own style changed over the years as she was influenced by the major painters of the day. From a predictably conservative, academic beginning, she became a more adventuresome and responsive painter.

As a person, as a painter, and as a collector, Louise Herreshoff was a fascinating individual. Her remarkable life, so well documented over the past several years by James W. Whitehead and others, is related elsewhere in this Catalogue. Their dedication has brought her work, life, and collection to a broad public. Mr. Whitehead's interest and involvement reflect the intensely human aspect of this presentation of paintings, for the exhibition is as interesting a story of an individual and her life as it is a group of works of art. As a collector, Louise Herreshoff with her husband, Euchlin D. Reeves, gathered an extraordinary collection of more than 2,000 ceramic pieces, now in the possession of Washington and Lee University. Her marriage, the death of her aunt, and her abrupt withdrawal from painting are but a few examples of rich details from her fascinating life.

Her early work is academic and competent, showing genuine ability and accom-

plishment. Gradually, her paintings became more adventurous, and with free brush strokes and strong color she made impressions and images of life. A strong influence on her painting resulted from her study in Paris, where she came into contact with the major artists of the day. The influence of the Impressionists and Fauves comes through strongly with vivid color and bold strokes, demonstrating that she was not afraid to experiment and to express. Viewed in the context of her subsequent life, retiring and gentle, her paintings reveal an inner energy and strength of vision.

In presenting her paintings the Corcoran Gallery of Art pays homage to a sensistive painter and dedicated individual who, through her painting and patronage, was much involved in art.

Even today the paintings are strong and vital, refreshing and rewarding in the clarity of expressive imagery. This turn-of-the-century American woman shows a sensitivity and accomplishment that are worthy of recognition. The paintings are only a part of that recognition; the great Reeves Collection also pays tribute to her sensibility and understanding. In the context of her time, the paintings of Louise Herreshoff remain fresh and vibrant still, bringing to the viewer the inner energy inherent in a dedicated and devoted painter.

## Commentary

With the great renaissance in American painting now being experienced throughout the nation (and with exhibitions abroad as well), there is a rush to discover and rediscover the forgotten and neglected artists of our past. But too often the yardstick of quality is set aside in an effort to revive a local "also ran."

How rare it is, then, to find a relatively little-known artist whose work is characterized by her singular devotion to inspired painting. Such is the example of Louise Herreshoff.

It was my unique experience to see the fascinating gamut of this artist's work brought out into the sunshine from a dark storeroom at Washington and Lee University some years ago. James W. Whitehead, who had made the initial discovery, was kind enough to ask me if his judgment had been well founded.

In my opinion, he has brought to light an

American artist who meets the criterion of quality. It is to Jim Whitehead's credit that he persevered in his determination to mount an impressive exhibition that opens at the Corcoran Gallery on October 9, 1976.

Two of Louise Herreshoff's earliest portraits have the introspective solidity of Sargent and Chase, painting in 1897: Miss T (Girl With Violets) (Plate 1, Frontispiece) and Portrait of Miss Edith Howe (Plate 2). And look now at the slashing blocking-out of the characterful Portrait of My Aunt Elizabeth (Plate 41) of 1926. Between these dates are beach scenes and flowers that might well have been exhibited next to the best of the Expressionists in the Armory Show of 1913.

With Louise Herreshoff, we truly have a new name to add to the growing list of contributors to America's pre-eminence in the field of twentieth-century art.

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### PORTRAIT OF LOUISE HERRESHOFF, 1905

Oil on canvas 35 x 27 (88.9 x 68.6)

Signed upper right: Lazar Raditz



# Louise Herreshoff, 1876-1967

The celebration of the centennial of the American Revolution was nearing its conclusion in 1876 when Louise Chamberlain Herreshoff was born on November 29, in Brooklyn, New York. Now — one hundred years later, in 1976, during the nation's bicentennial — her paintings, until now primarily unknown, will be exhibited at the Corcoran Gallery of Art in Washington, D.C.

In many respects, Louise Herreshoff's life may have been "typical" of the lives of a great many young women in the world of art during the same period, both in the early stages of art training and through the productive years of her painting. One is hard put to name even a handful of American women at the turn of the century who were to become widely known and recognized on the merits of their paintings. Yet in the late 1800s, and for that matter into the 20th century, young ladies, and especially those from families of means, were expected to take courses in painting, principally as an avocation — seldom as their life's work.

Actively to pursue painting was an expensive undertaking, especially if the training were to include lessons abroad from private teachers and the academies. While Paris and its environs attracted many young women art students from America, others dared not venture to Europe who lacked the financial resources to live "in the manner" expected of young ladies of the time. (One may conjecture that today's life style would not present nearly as many of the barriers as seemed to prevail at the end of the last century.)

And money was not the only obstacle faced by young women artists. Could they be taken seriously by the salons, by the galleries, by their teachers, by the dealers — or, even, by their own families? Would family or local recognition satisfy their ambitions, with their paintings hanging in the parlor or in the library of their school or in the local museum; would they be placed in storage, to be dusted off from time to time, or not at all? Would family and friends be shocked at new techniques, "the latest" from Paris; or would the paintings serve only as a reminder of a wonderful and beautiful youthful experience?

\* \* \*

Louise Herreshoff was the only child of the marriage of J. B. Francis Herreshoff and Grace Eugenia Dyer. Their wedding took place in Providence, Rhode Island, on February 9, 1876, and was followed by a home reception at 11 Charles Field Street. The ceremony joined two eminent New England families: one of national and international reputation, the other of strong regional business acumen. Louise's father was the great-grandson of John Brown of Providence, who, with brother Nicholas (founder of the mercantile firm of Brown and Ives), brother Joseph (architect of the First Baptist Church, University Hall, and John Brown's Mansion at 52 Power Street), and brother Moses (an abolitionist leader who has been credited with establishing the textile industry in America), were among the leading citizens of the region. It was the Browns' influence and financial support that was largely responsible in 1770 for the decision that Rhode Island College (now Brown University) should be located in Providence rather than in Newport.

As a prominent businessman, John Brown was actively opposed to British restrictions

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upon Colonial American trade, and in 1772, more than a year before the Boston Tea Party, he organized and led the raid that ended in the burning of the British schooner Gaspee in Narragansett Bay. Later, he was elected to the Continental Congress, and served also under the new Constitution from 1799 until 1801. In 1787 Brown sponsored the first Rhode Island ship to visit Canton, China, inaugurating a new and profitable commercial activity for the state. His sailing vessels brought to America many exotic Oriental delights, among which were precious porcelains both for trade and for his own personal use. Chinese export porcelains imported by Brown have descended in the family to the present day.

Louise's father was named for his distinguished ancestor, and he carried the initials J. B. throughout his lifetime. His grandfather, Karl Frederick Herreshoff, had married John Brown's daughter, Sarah, in 1801, and while they were blessed with six children, only one was to marry. Carl, named for his father, took Julia Ann Lewis as his wife in 1833, and nine children were born to them over the next twenty-one years.

It would be difficult to find a more remarkable family than John Brown Francis Herreshoff and his eight brothers and sisters (though four of them were blind) — engineers, musicians, artists, inventors, farmers, chemists, and designers and builders of the famed Herreshoff America's Cup racing yachts.

J. B. Francis Herreshoff, eighth of the nine children, was one of the nation's most promising young chemists when he married Louise's mother, Grace Dyer. He had excelled in his science courses at Brown University, and

in his third year was appointed a member of the faculty as an assistant in analytical chemistry, a position he held until shortly before his marriage in 1876. In that same year he helped found the American Chemical Society; in 1906 he was honored for his inventions (one of which was a process for manufacturing sulphuric acid) with the Perkin Medal for achievements in chemical engineering, the first time that distinguished award had been conferred on an American.

As an officer in the Nicols Chemical Company, he lived in Brooklyn with his bride. It was there that Louise was born later in 1876. She was to be the couple's only child; her mother never completely regained her strength following the birth. Although benefiting from the best medical attention of the day and the constant care of her sister Elizabeth (Aunt Lizzie, to Louise), she died on December 2, 1880, less than a week after Louise's fourth birthday.

Although Lizzie's home was in Providence, where she lived with her father, John Dyer, and her two maiden sisters, Lucy and Cornelia, she remained in Brooklyn for several months following her sister's death in order to care for her young niece and to assist her brother-in-law in overcoming the deep state of sadness that prevailed at 135 Clinton Street.

Lizzie's love for her sister Grace and the grief that followed her death strengthened her desire to have Louise as her own. Lizzie's longing, on the one hand, and J. B. Francis Herreshoff's love for his only child, on the other, created a family strain that lasted many months. Eventually, however, J. B. Francis acceded to Lizzie's pleas. At one point, he had



Elizabeth Dyer, age 21 (1860): She would become Louise's beloved "Aunt Lizzie."

been told by her that "unless my father, my sisters and I can have Louise to raise, I will certainly die." He gave Louise to his in-laws on the condition that "she will always be taught to love me as her father, and to love my next wife as a mother."

Joyfully, Lizzie accepted those terms (and there is every evidence that they were followed — at least during his marriage to his second wife, but not so certainly during his third and fourth marriages). Lizzie became Louise's surrogate mother, and Providence became Louise's home.

As a child, she received every attention from a doting grandfather and three maiden aunts, and no less from her father, who continued always his love and support.

Louise's religious and academic training reflected the strict moral, religious, and social standards of the Dyer family in the 1880s. She heard sermons in the First Baptist Church, the architectural gem designed by her great-greatuncle Joseph Brown. She attended the Lincoln School in Providence and took studio art classes as well at 26 Cabot Street under Miss Mary C. Wheeler, a pioneer in new methods of art education and training for young ladies. It was at Miss Wheeler's that Louise made drawings of casts and painted from models. By the time Louise was eight years old, letters from her father in Brooklyn began to indicate how pleased he was with her painting; he had, he said, even shown them to his business associates. Under the watchful eye of Miss Wheeler, a talented artist in her own right, Louise trained quite early in portraiture. Her competence at twenty is instantly evident in her portrait of Miss Edith Howe of Philadelphia (Plate 2). A year later, in 1898, Louise returned to Philadelphia to paint Grace Howe (portrait unlocated), sister of Edith.

During the first half of the 1890s, Louise traveled to Europe each summer with Miss Wheeler. Blanche E. Wheeler Williams, in her book about her aunt (Mary C. Wheeler: Leader In Art And Education, 1934, p. 227), described one such trip when Louise was among the several girls who accompanied Miss Wheeler to Europe:

"In 1894, Miss Wheeler was entrusted with a party of young girls of about fifteen or sixteen years, which gave her an opportunity to test out her theory of the advantages of foreign



Louise Herreshoff, age 21 (1897), at the beginning of her career as a professional artist.

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travel for the young mind in developing the appreciation for beauty. Much of the summer was spent in Paris, where the girls studied French and visited the Louvre and the Luxembourg for serious study of the great masterpieces of painting. They also passed some time in Fleury, sketching on the Barbizon country, and enlarged their horizons by more extensive travel. These young girls returned knowing that every beautiful sight was 'what they had gone

to Europe to see.' Even Mona Lisa smiled her enigmatic smile in person on the unsophisticated American school girls."

It was as a result of that summer's travel that Louise Herreshoff determined to return to France the following year with Miss Wheeler. She spent several months at Fontenay-aux-Roses, south of Paris, and it was there that she met Raphael Collin, a teacher and leader in plein-air painting. According to Mrs. Williams'



At the Arc de Triomphe, 1895. Louise Herreshoff is in the center, smoking a cigarette or small cigar. It is thought that the woman standing at the left is Mary C. Wheeler.





account (p. 228), "here teacher and pupils worked together in the beauty of one of those lovely little French gardens, while certain hours of every day were devoted to the study of French, and to regular sight-seeing trips to the Paris museums and churches by means of the little horse tram that plied every hour between St. Germain de Pres and the square at Fontenay. Can any of those girls ever fail to remember the rides on the top of the tram going down from the hill of Chatillon through the green market gardens, with the towers of Notre Dame and Sacre Coeur on Montmartre rising up in beauty as they approached the noble city?"

It was Miss Wheeler's belief that her young girls should surround themselves with beautiful objects, including photographs of works of art, ranging from sculpture to architecture to modern French paintings. Louise's allowance was often spent on photographs and pieces of beautiful porcelain.

She returned to Raphael Collin for instruction for several summers thereafter, and in 1898, with both the consent of Aunt Lizzie and the financial support of her father, she moved to France. Although she traveled to Europe in the company of Miss Wheeler on the pacquebot *La Touraine*, she would be an independent student of Collin's.

Her letters to Aunt Lizzie, written at sea, describe her departure from New York and reflect the carefree spirit of a young lady headed for Europe: "I think I had the most beautiful

An example of plein-air painting by Raphael Collin (lithograph), 1898. Note the similarity in style and composition between this example and Louise Herreshoff's Girl in Garden (Plate 4).



Louise Herreshoff in St. Mark's Square, Venice, autumn, 1898.

send off with all my presents and flowers and candy and a stream of letters. Mama [her first stepmother, Emilie Duval Lee, whom her father had married in 1882] gave me a tremendous basket of fruit and a bottle of grape juice and brandy and champagne. Your white

roses are lovely and so are the pinks from Aunt Connie and Aunt Lucy. I wish you could see all my flowers."

Later in the same week, she wrote Aunt Lizzie with the instruction to "stay indoors and out of the heat and make ice cream and strawberry short cake and eat a lot and grow fat." By this time, the seas were calm and Louise had regained her own appetite after several days of "nibbling crackers in my steamer chair."

She wrote of her chats with Miss Wheeler as they walked the deck: "We talk over Fontenay and Paris and you don't know how much I long to see it. We plan to sketch as soon as we reach Fontenay and Miss Wheeler has already engaged her model. I long to see some poplar trees sticking up in a row. A bus will meet us in Paris and take us to Fontenay."

After arriving in Paris, she described how excited she and Miss Wheeler were when they saw the Eiffel Tower in the distance: "We couldn't sit still, but Miss G. and C. weren't at all excited and munched strawberries all the time."

Fontenay-aux-Roses, and later Paris, were to be Louise's homes for nearly five years. During this period she traveled extensively to Holland, Italy, Switzerland, and Germany. She had expected her father to permit her to stay for only a year, but with each passing month her desire to remain grew stronger. Raphael Collin, her teacher, gave her every encouragement, and it was he who said upon the selection of her painting Le Repos (Plate 5) for the Salon in 1900: "Can you imagine a small one like that painting this?" Collin's influence and that of his wife, Blanche, continued even after Louise moved from Fontenay to Paris, where she resided at 145 Boulevard Montparnasse and succeeded in being placed in the ladies' classes for instruction under John Paul Laurens at the Academie Julian. Little is known of this period; while Laurens was noted for his historic

murals, he stressed the use of brilliant color as well, and may well have directed Louise toward her development of the use of brighter, stronger pigments.

A vacation trip in the summer of 1899 with her childhood friend from Providence, Mollie Aldrich, opened new vistas for Louise. The beauty of England, Scotland, and Wales



Louise Herreshoff in Fontenay-aux-Roses.

did not escape her, and her letters indicate that she painted almost daily. She seems to have had little patience with or understanding of her young artist friends who lacked the same discipline and desire as she.

The separation from her family caused by her years in France — from the direct paternal guidance of her father and the strong maternal force of Aunt Lizzie — gave Louise for one short period of her life a joyful measure of independence which she would never experience to quite the same extent again.

During her years in Europe, and continuing upon her return to the United States, Louise's passionate love for color became increasingly evident in her clothes, in the decoration of her home, in her paintings, and in her porcelain collection, pieces from which appear often in her paintings.

She was fascinated by ceramics, and while



Her studio.

she may have painted plates and other objects by hand, she did experiment with miniature portraits on hard-paste porcelain. At one point during this period, she painted her Aunt Lizzie in this medium, and the miniature shows Louise's competence clearly even under the limitations of reduced scale.

Her Aunt Lizzie and her father welcomed her return from Paris in 1903. She lived and painted in New York, and traveled frequently to Providence, Boston, and elsewhere in New England. A romance that had developed during her teens with a first cousin came to naught when her father successfully persuaded the young man that if he were to marry Louise their children would be blind. This morbid prediction was all the more believable because Louise and her cousin were aware that four of their aunts and uncles were blind. The evidence, however, indicates that J. B. Francis Herreshoff feared more for Louise's life than for his grandchildren's sight; Louise's mother had died in her second pregnancy as a result of a weakened constitution that had never regained its strength after Louise was born.

Louise's paintings during the period following her Paris years showed further progression from Impressionism into experimentation with light and color. Portraiture gave way to landscapes, seascapes, and still lifes. Her paintings from this period were executed out of doors, and her seascapes flow evenly from pale greens and lavenders to brilliant shades of blues, reds, and yellows.

Louise married Charles Curtis Eaton, a distant cousin, in December, 1910. The ceremony was performed at the home of her father and stepmother at 620 West End Avenue, New



Louise Herreshoff, age 24 (1900). This picture was made in Paris.

York City. Following their honeymoon, Louise and Charles lived for a brief period in Schenectady, New York, where he was employed by the General Electric Company. Their marriage was of short duration, and Louise soon returned to Providence and to Aunt Lizzie at 11 Charles Field Street.

It appears that Louise's most active and productive period as an artist followed the unhappy days of her marriage. The name "Eaton" appears on her paintings now, and a vibrancy of color emerges. One can speculate that her

father, who had strongly opposed her first impulse toward marriage in 1903, was very well disposed indeed toward a liaison with Charles. Aunt Lizzie, however, did not share J. B. Francis Herreshoff's enthusiasm and in fact opposed the marriage. Eventually she won out, and after Louise's separation she had her "child," now 34, back at her side in Providence once again.

For more than fifteen years following her separation from Charles Eaton, Louise was to live with her aunt in Providence. Their travels together to Maine, New Hampshire, Vermont, and the Massachusetts coast became a summertime ritual, and visits to the fine resort establishments gave both of them an opportunity to visit cousins and friends, and also provided Louise the chance to paint and in some instances to display her latest watercolor and oil works. This pattern of life — winters in Providence, summer travels throughout the northeast — seldom varied, and as Aunt Lizzie grew older, Louise almost never left her side. (Louise



Sugar bowl, plate, and "helmet" creamer, from the collection of Chinese export porcelain assembled by Louise Herreshoff Reeves and Euchlin D. Reeves. These pieces were made about 1800; note the American flags on the ships' decks, which added to the desirability of the set.

captured in her paintings the character she saw in Aunt Lizzie not once but time and time again.) They remained inseparable until Aunt Lizzie's death in 1927.

Lizzie's extended illness in the mid-1920s caused Louise extreme anguish and physical strain. Cornelia, another maiden aunt, still lived with Lizzie and Louise at Louise's home on Benevolent Street, but she died a year after Lizzie. Louise was left truly alone for the first time in her life. Without Aunt Lizzie's encouragement and admiration of her paintings, the oils and watercolors were soon stored away. Except for a pencil sketch or two, there is no indication that Louise painted at all after 1927. Her three decades' work was stored in the attic and basement of her home; only the portraits of Aunt Lizzie remained to be seen in the parlor and dining room at 93 Benevolent Street.

Eventually, Louise sought and received medical attention, and following a complete rest lasting several months, she found the strength to start (at least for her) a new life. An earlier hobby soon revived to fill the void, and for the next forty years she spent her income and her time collecting antique porcelain, adding to the items already in her possession — some of which had descended from her great-great-grandfather, John Brown.

Her pursuit of and interest in collecting porcelain eventually led to her meeting — and in a short time marrying — Euchlin Dalcho Reeves, a graduate of the School of Law of Washington and Lee University. His knowledge of antique porcelain and of 18th-century American furniture attracted Louise, and they were married in Barrington, Rhode Island, on

the evening of May 27, 1941.

For the next twenty-five years they would continue to collect porcelain and other objects of art. Their home at 93 Benevolent Street soon was overflowing with their treasures, and they found it necessary to buy and move into an adjoining house, at 89 Benevolent, keeping "93" as their own little private museum.

The marriage of Louise Herreshoff and Euchlin Reeves has been described as "a fragile union" — and there was every justification for that description. He was 38 years old at the time of their wedding, and she was 66. But they proved over the years that the union was sound, and they lived to celebrate their silver anniversary.

Euchlin Reeves died in January, 1967, at the age of 63. Louise Chamberlain Herreshoff Eaton Reeves died four months later, at the age of 91.



Fine covered jug for the American market, ca. 1800.

Their gift to Washington and Lee University consisted of more than 200 barrels of porcelain, dating from the early-18th to the early-20th centuries, including an outstanding study collection of Chinese export porcelain dating to the nation's birth and to the period of trade with China in 1787 when Louise's great-great-grandfather sent the first ships from Rhode Island to the port of Canton.

As movers were placing the Reeveses' gift of the porcelain collection and other art objects on a van for transport to Lexington, Virginia, the question arose: Did the university also want the old frames stacked in the attics and basements of the two Benevolent Street houses? The frames would likely be of value to art students at Washington and Lee, and there was room on the van — so they were put aboard.

Many of the oils had been framed under glass, half a century earlier, and the protection offered by this circumstance had saved them from temperature extremes and the accumulation of dust during their years in storage.

And so it was that the chance wiping-off of the dust from the glass of one of the paintings and the "explosion of color" that followed led, eventually, to Louise Herreshoff: An American Artist Discovered.

# Chronology

1876 Born at 134 Montague Street, Brooklyn, New York, on November 29, the daughter of John Brown Francis Herreshoff, noted chemist, and Grace Eugenia Dyer Herreshoff. Both parents were formerly of Providence, Rhode Island.

1880 Lived at 135 Clinton Street, Brooklyn, where her mother died on December 2.

1881-82 Cared for at her father's home by her mother's sister, Elizabeth Dyer (affectionately known to Louise as Aunt Lizzie).

1882 Given by her father to her mother's family in Providence. The head of the household (located at 11 Charles Field Street) was John Dyer; also living there were his daughters Elizabeth (Aunt Lizzie), Lucy, and Cornelia.

circa 1882-90 Attended the Lincoln School and took studio classes in painting from Miss Mary C. Wheeler.

circa 1890-94 Traveled with Miss Wheeler to Europe during the summer months after graduation from the Lincoln School. A portion of the summers was spent studying French in Paris and visiting the Louvre and the Luxembourg Galleries to view the great masterpieces of painting.

1895-96 Spent summers with Miss Wheeler at Fontenay-aux-Roses, south of Paris. Met Louis Joseph Raphael Collin, teacher and leader in the movement for plein-air painting. Collected porcelain.

1896 Returned to the United States and took up painting in Providence, elsewhere in New England, and New York, specializing in portraiture.

1897 Visited her father and stepmother, the former Emilie Duval Lee of Philadelphia, her half brothers Francis and Frederick, and her half sister Sarah, at their home at 12 Pierrepont Avenue, Brooklyn. Made her debut in New York; her friend Mollie Aldrich of Providence received guests with her.

1898 Traveled to Philadelphia to the home of Dr. Herbert Marshall Howe at 1622 Locust Street to paint a portrait of his daughter Grace. Louise had previously painted a portrait of Grace's sister, Edith (Plate 2).

Sailed for Europe aboard *La Touraine* to study with M. Collin. Lived at Fontenay-aux-Roses at the home of Mme. de Viguerie.

Visited Holland, Italy, Switzerland, and Germany, sketching and painting throughout her travels.

1899 Informed by M. Collin that her painting, Le Repos (Plate 5), had been selected for the Paris Salon (Societe des Artistes Français) for 1900 exhibition.

Joined Mollie Aldrich at Brown's Hotel in London to begin a sketching-and-painting journey through England, Scotland and Wales.

Returned to Paris for classes at the Studio for Ladies of the Academie Julian. Studied there under Jean Paul Laurens, a teacher beloved by American students, to whom he was a friend. Lived at Square Latour-Maubourg 4.

1900 Paris Salon exhibited *Le Repos* (item 659).

National Academy in New York exhibited *An Interior* (Plate 3).

1902 Lived and painted at 89 Boulevard de Port Royal, Paris.

circa 1903-10 Returned to the United States and lived for a time at 40 West 69th Street, New York City. Exhibited at the Rhode Island School of Design (1903). Lived and painted in Providence and New York. Spent summers in mountains and along the coast of New England.

1910 Married Charles C. Eaton, a distant cousin, at her father's home, 620 West End Avenue, New York City, on December 10.

Lived in Schenectady, New York, at 16 Waverly Place. Husband employed by the General Electric Company.

1911 Separated from Charles Eaton after three months of marriage. Returned to Providence to live with Aunt Lizzie at 11 Charles Field Street.

Signed paintings from 1911 carry *E* or *Eaton*. Changed her signature on some earlier paintings to include *E* or *Eaton*.

circa 1911-25 Continued to live with Aunt Lizzie and

Aunt Cornelia. Traveled and painted along the New England coast during the summers.

Portraiture of earlier years gave way to seascapes, landscapes, and still lifes. Colors became brighter and bolder, the paintings stronger, and the oils more heavily applied as time went by.

Continued her interest in porcelain and in mineralogy.

1921 Divorced by Charles Eaton after a separation of ten years.

1922 Exhibited at Gallery on the Moors, East Gloucester, Massachusetts.

1923 Exhibited at the Pennsylvania Academy of Fine Arts and Philadelphia Water Color Club.

1924 Exhibited at the North Shore Art Association of Gloucester, Massachusetts, and at the Providence Art Club.

1926 Moved from 11 Charles Field Street. Bought and restored house at 93 Benevolent Street, Providence, where she lived and continued to care for Aunt Lizzie and Aunt Cornelia.

Continued the study and collection of porcelain and minerals

Returned to portraiture and painted a series of her Aunt Lizzie.

Exhibited Portrait of My Aunt Elizabeth (Plate 41) at the North Shore Art Association of Gloucester, Massachusetts.

Exhibited at the Pennsylvania Academy of Fine Arts and Philadelphia Water Color Club.

1927 Death of Aunt Lizzie, at the age of 88. Thereafter, the health of Louise Herreshoff Eaton failed for a period, and it is believed she never painted again. With only a few exceptions, her paintings went into storage in the attic and basement at 93 Benevolent Street.

1928 Death of Aunt Cornelia, at the age of 86.

circa 1928-41 Regained health, traveled, and collected antique porcelain, including Chinese export pieces made for the American market, as well as 18th-and early-19th-century English and continental ceramics.

1932 J. B. Francis Herreshoff, her father, died in Atlanta, Georgia.

1941 Met Euchlin D. Reeves, a graduate of the School of Law of Washington and Lee University, through their mutual interest in porcelain. They were married at St. John's Episcopal Church in Barrington, Rhode Island, on May 27.

circa 1941-66 Traveled and collected porcelain and antiques, including items owned or used by twenty early Presidents of the United States.

Purchased and moved into house at 89 Benevolent Street, adjacent to 93 Benevolent Street, which they kept as a museum for their collections.

1967 Euchlin Reeves died at the age of 63 on January 9. Louise Herreshoff Reeves died at the age of 91 on May 14.

It was the twenty-sixth year of their marriage.



The Reeveses' "little museum": 93 Benevolent Street, Providence.

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### Notes

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Louise Veneshoff

An American Artist Discovered



## Catalogue of the Exhibition

All works are the gift of Mr. and Mrs. Euchlin D. Reeves to Washington and Lee University, except where otherwise noted.

Dimensions are in inches (and parenthetically in centimeters); height precedes width.

29 x 25 (73.6 x 63.5)

Signed upper right: L Herreshoff

On loan from Mrs. Marshall Fulton



Plate 2

6. AN INTERIOR, 1899
Oil on canvas
31½ x 21 (82.5 x 53.3)
Signed upper left: L C Herreshoff

Exhibition: National Academy, New York City, 1900



Plate 3

7. *GIRL IN GARDEN*, 1899

Oil on canvas

57½ x 35 (146 x 88.9) Signed lower right: L C Herreshoff

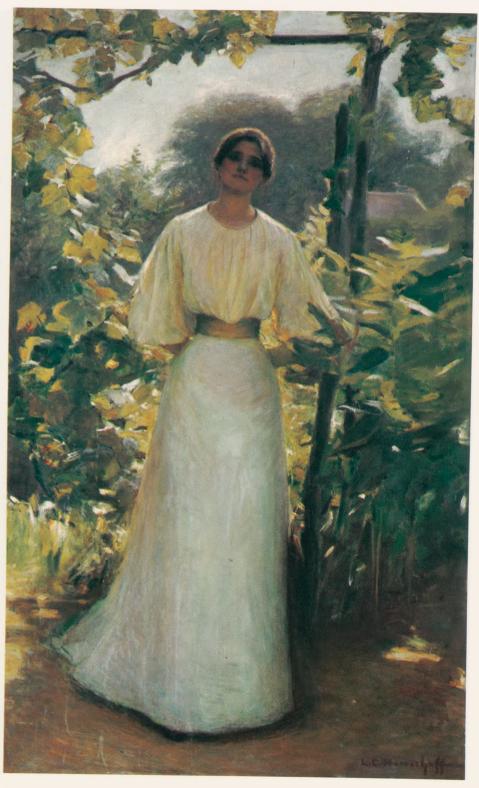


Plate 4

8. *LE REPOS*, 1899
Oil on canvas
40 x 28 (101.6 x 71.1)
Signed lower right: L C Herreshoff

Exhibition: Paris, Salon of 1900 (Societe des Artistes Francais)



Plate 5

Rocky Neck, 30A

26. BEACH SAND, circa 1910 Oil on canvas

Oil on canvas 13 x 9 (33 x 22.8) Unsigned

40

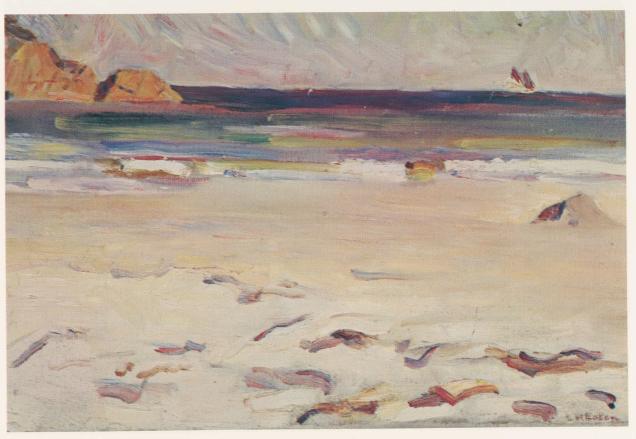


Plate 6

41

Dip down upon our northern shore

27. SEASCAPE, circa 1910 Oil on canvas 16½ x 24 (41.9 x 60.9) Signed lower right: L Eaton



29. *WHITE SAIL*, circa 1911 Oil on canvas 16 x 20 (40.6 x 50.8) Signed lower right: L E

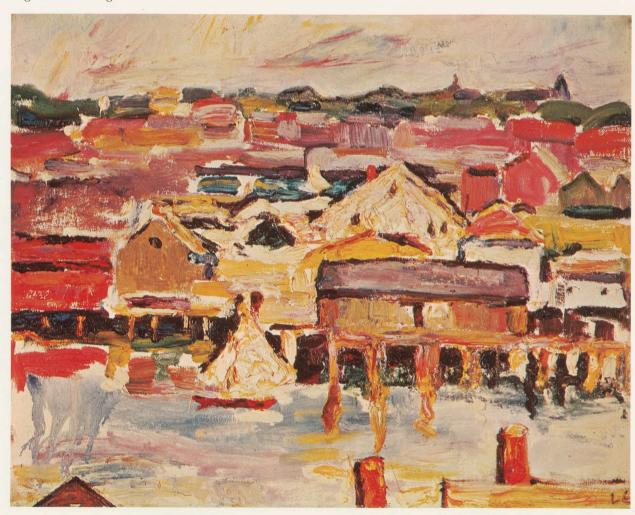


Plate 8

31. AUTUMN, circa 1915 Oil on canvas 20 x 16 (50.8 x 40.6) Signed lower right: Louise Eaton

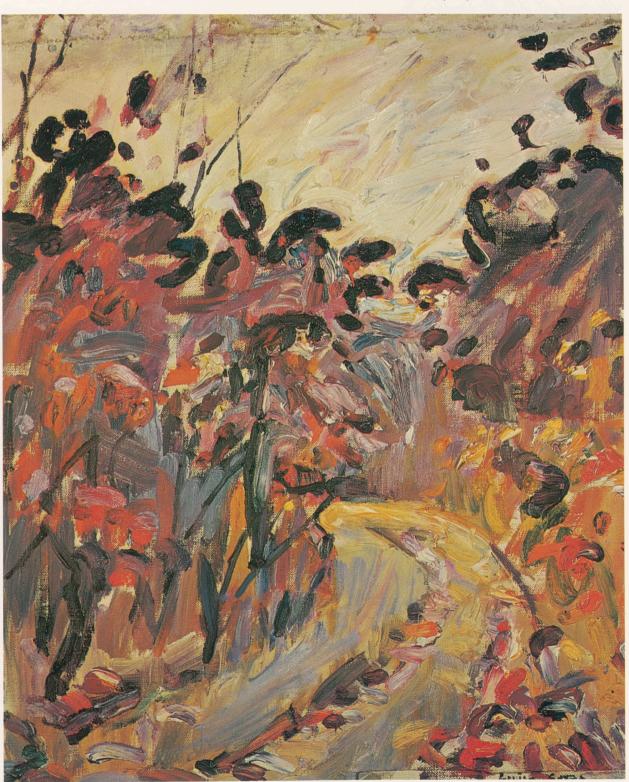


Plate 9

The sunlight fills the trembling air. The sunlight fills the trembling air.

32. *WHITE HOUSE*, circa 1915 Oil on canvas 10 x 14 (25.4 x 35.5) Unsigned

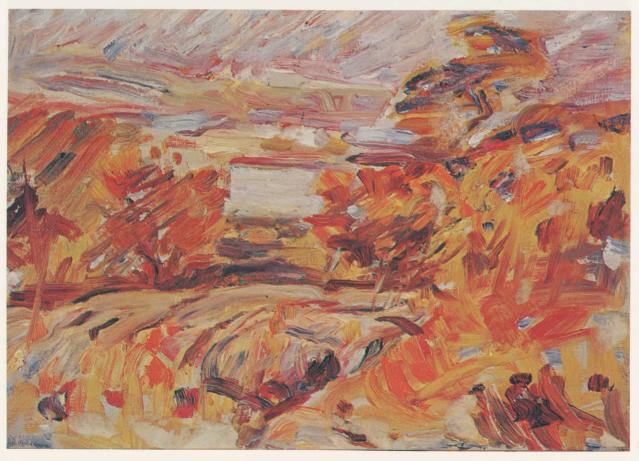


Plate 10

44

45

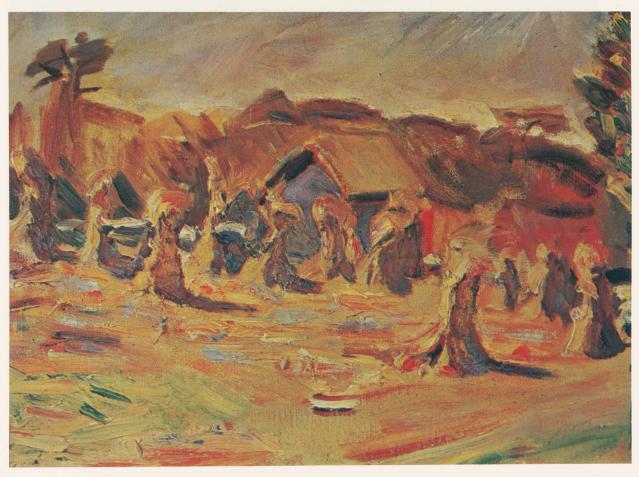
Fields which promise com and wine.

Fields which fromise come and wine.

Fields which fromise come and wine.

Fields which promise come and wine.

34. *AUTUMN CORN*, circa 1915 Oil on canvas 10½ x 14½ (26.6 x 36.8) Unsigned



35. JAPANESE PLATE, No. 1, circa 1915

Oil on canvas

18½ x 14 (46.9 x 35.5)

Signed lower right: Louise Eaton

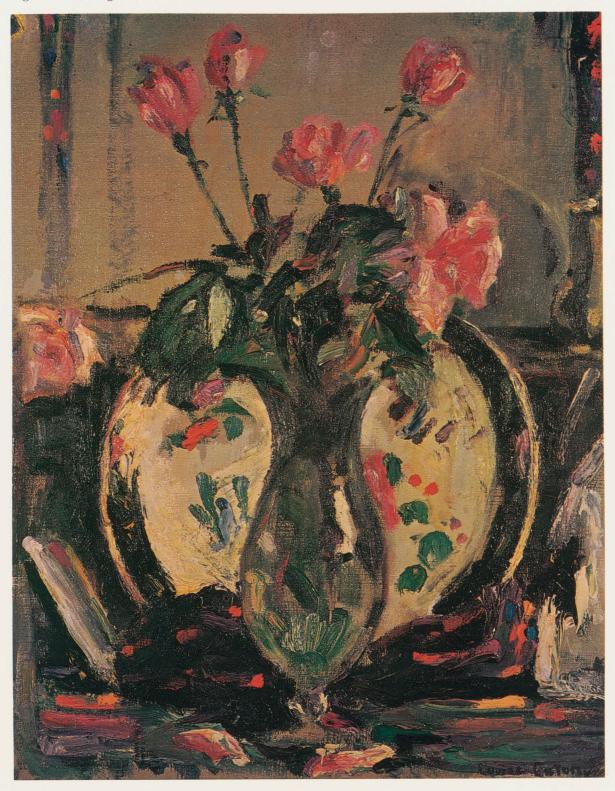


Plate 12

36. JAPANESE PLATE, No. 2, circa 1915 Oil on canvas 18½ x 14 (46.9 x 35.5) Unsigned



Plate 13

38. *QUIMPER BOWL*, circa 1918 Oil on canvas 14 x 18 (35.5 x 45.7) Signed along left side: L H Eaton



Plate 14

39. *PARROT*, circa 1918
Oil on canvas
27 x 23 (68.5 x 58.4)
Signed lower right: L Eaton



Plate 15

40. JAPANESE BOWL, circa 1918 Oil on canvas 17 x 13 (43.1 x 33) Unsigned

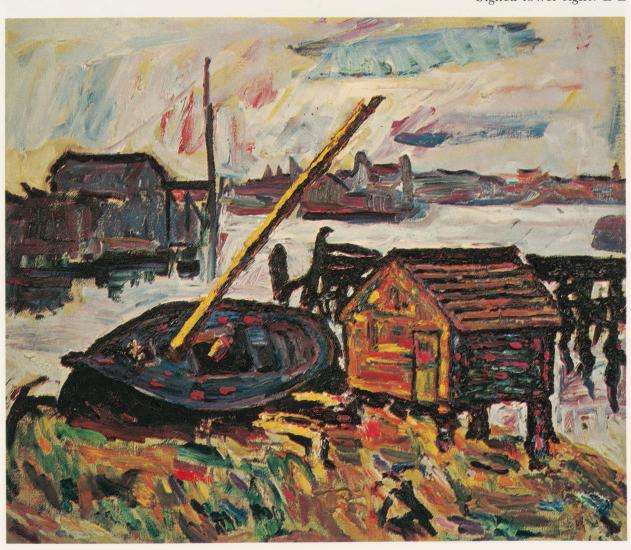


Plate 16

51

I sunshine in a shady place. I sunshine in a shady place.

42. ALONG THE RIVER (unfinished), circa 1920 Oil on canvas 25 x 30 (63.5 x 76.2) Signed lower right: L E



44. *POPPIES*, circa 1920 Oil on canvas

20 x 16 (50.8 x 40.6)

Signed lower right: Louise Eaton



Plate 18

45. SALVIA AND RAIL, circa 1920
Oil on canvas
16 x 13<sup>1</sup>/<sub>4</sub> (40.6 x 33.6)
Signed lower left: Louise Eaton



Plate 19

Gather ye rose buds while ye may. Gather ye rose buds while ye may.

47. *SPRING*, circa 1920 Watercolor on paper 9 x 11<sup>3</sup>/<sub>4</sub> (82.8 x 29.8) Signed lower right: L E



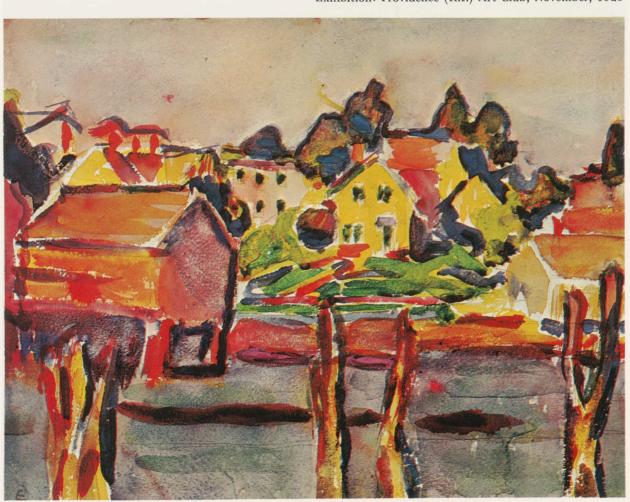
Plate 20

54

55

Oquenty month of indelect superal!

49. BOUQUET OF HOUSES, circa 1920
Watercolor on paper
14 x 10 (35.5 x 25.4)
Unsigned



Oil on canvas

22½ x 18 (57.1 x 45.7)

Signed upper left: L E

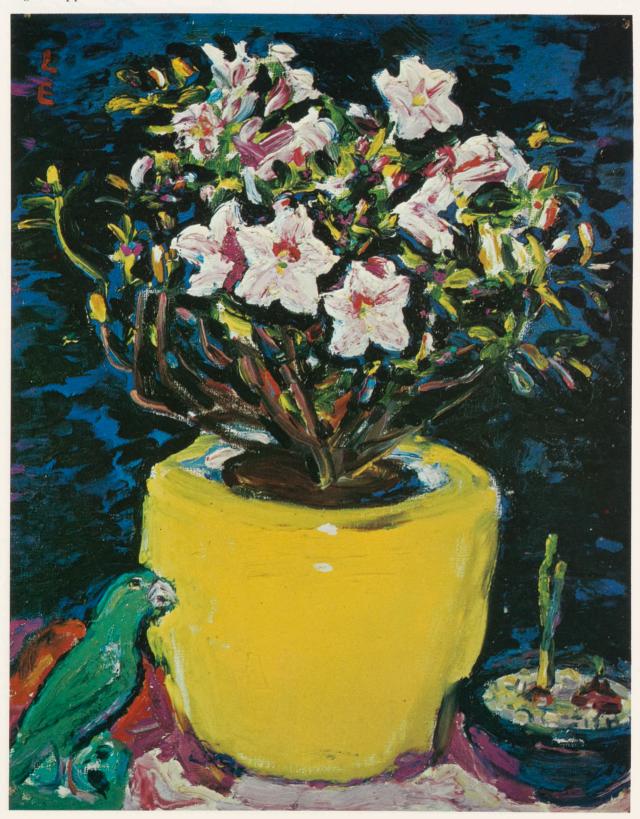


Plate 22

56

51. *SWORD LILIES*, circa 1920 Oil on canvas 24 x 20 (60.9 x 50.8) Signed lower left: L E



Plate 23

52. *THREE TREES*, *No. 1*, circa 1920 Oil on canvas 18 x 22 (45.7 x 55.8) Unsigned



Plate 24

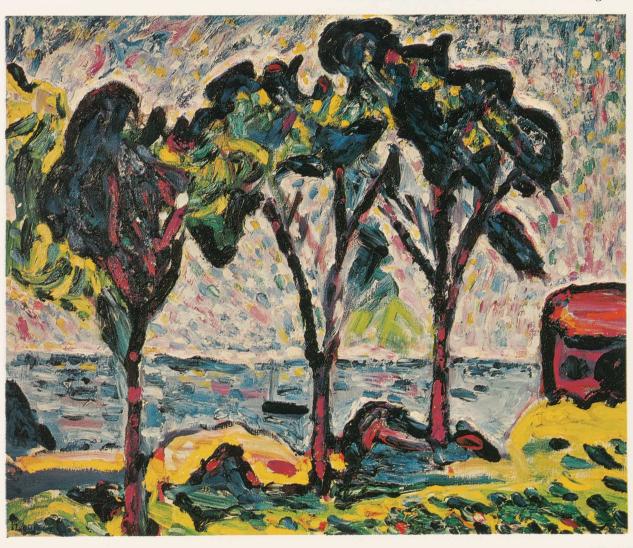
Awind came up out of the sea.

Awind came up out of the sea.

Awind came up out of the sea.

Chind came up out of the sea.

53. THREE TREES, No. 2, circa 1920 Oil on canvas 20 x 24 (50.8 x 60.9) Unsigned



54. IN A MINOR KEY - ROCKPORT, circa 1921

Oil on canvas 20 x 24 (50.8 x 60.9)

Signed lower left: Louise Eaton

Exhibitions: Gallery on the Moors, East Gloucester, Mass., August, 1922; Providence (R.I.) Art Club, November, 1925

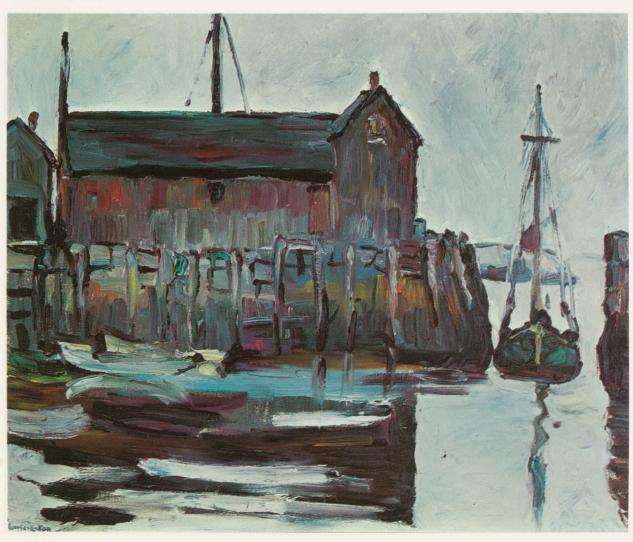


Plate 26

60

61. WEATHERED BOATS – ROCKPORT, circa 1924 Oil on canvas 24 x 28 (60.9 x 71.7) Signed lower left: L E

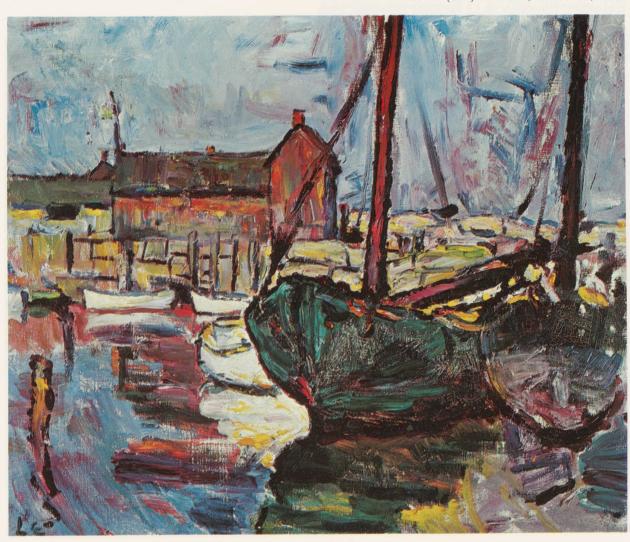


Plate 27

And Music shall untime the sky.

62. THE BLUE OCEAN, circa 1924
Oil on canvas
16 x 20 (40.6 x 50.8)
Signed lower right: L H Eaton

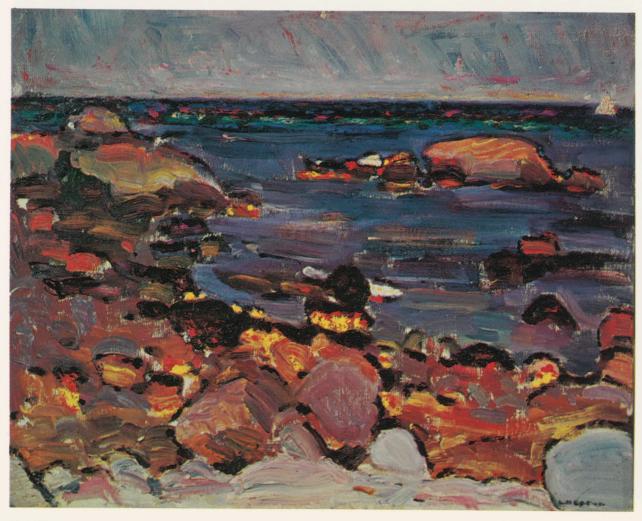


Plate 28

64. *BOATS ON THE WALL*, circa 1924 Oil on canvas 20 x 24 (50.8 x 60.9)

Signed lower left: Louise Eaton

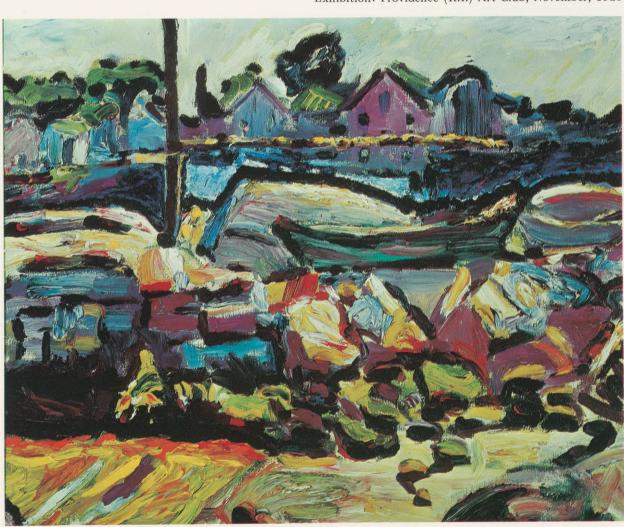


Plate 29

56. *YELLOW FIELD*, circa 1922 Watercolor on paper 10 x 14 (25.4 x 35.5)

Signed lower right: L H Eaton

64

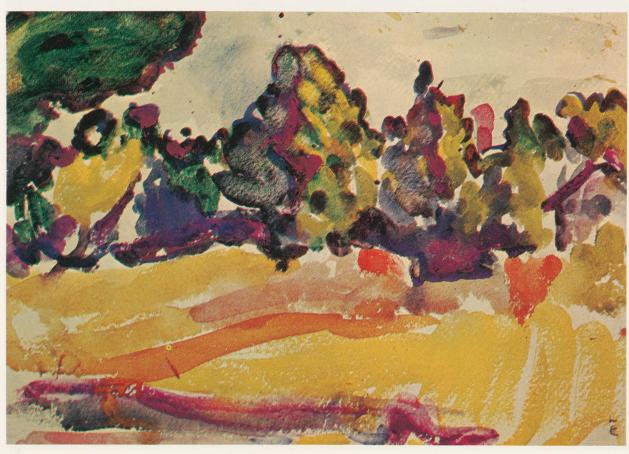


Plate 30

65

66. ROCKS, No. 1, circa 1925
Watercolor on paper
10 x 14 (25.4 x 35.5)
Signed lower right: L E

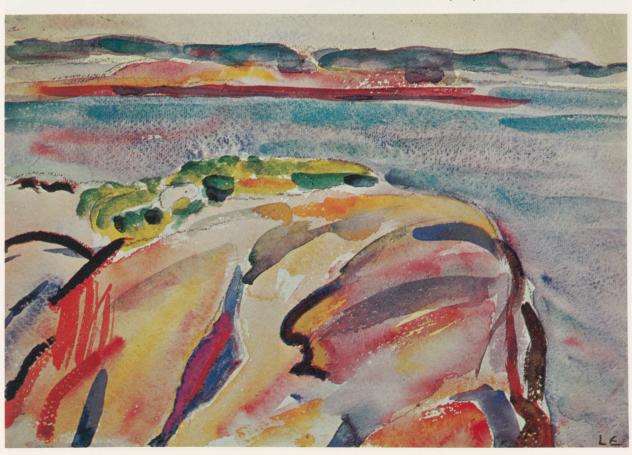


Plate 31

Oil on canvas

22 x 18 (55.8 x 45.7)

Signed lower right: Louise Eaton

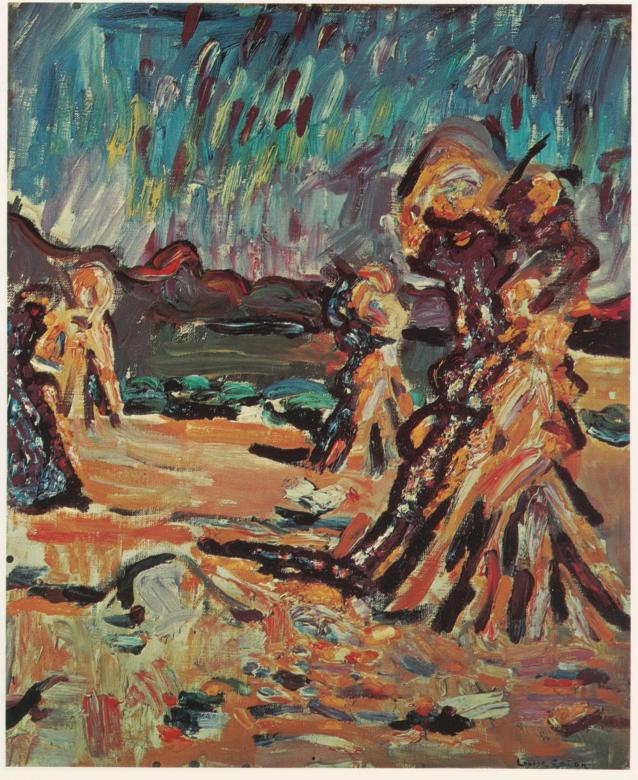


Plate 32

66

74. *GOURD*, circa 1925 Oil on canvas 19 x 22½ (48.2 x 57.1) Signed lower left: Louise Eaton

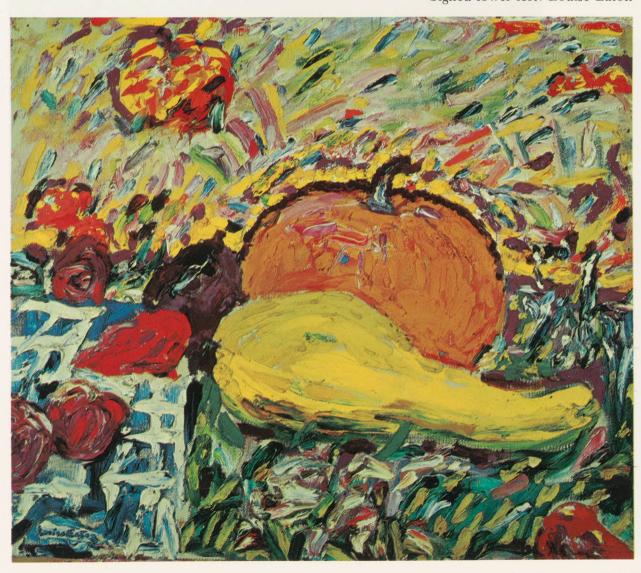


Plate 33

75. SHADOW PATTERNS, circa 1925 Oil on canvas  $14\frac{1}{2} \times 10\frac{1}{2} (36.8 \times 26.6)$  Unsigned

Exhibition: Providence (R.I.) Art Club, November, 1925

On loan from Mr. and Mrs. Chester Reeves

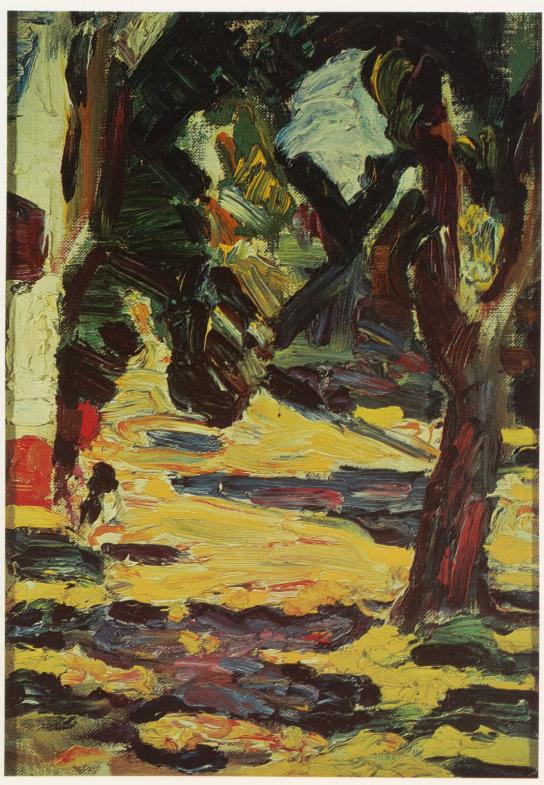


Plate 34

To have ideas is to gather flowers. To have ideas is to gather flowers.

76. *FLOATING ROCK*, circa 1925 Oil on canvas 25 x 30 (63.5 x 76.2) Unsigned

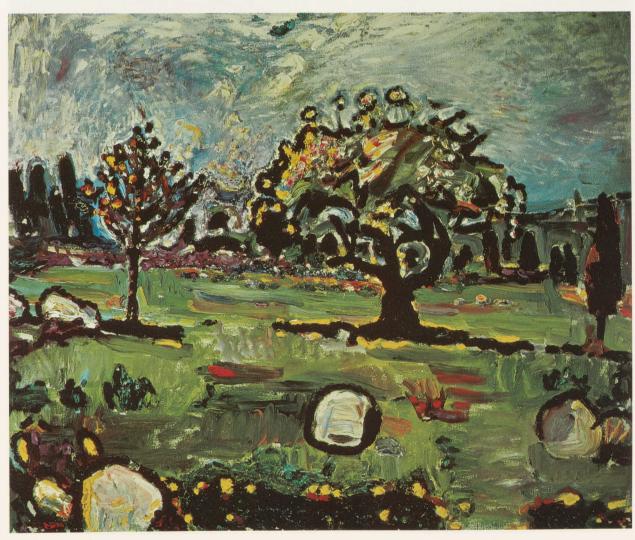


Plate 35

## 77. SAPPHIRE, AMETHYST AND TOPAZ, circa 1925

Oil on canvas

16 x 20 (40.6 x 50.8)

Signed lower left: Louise Eaton

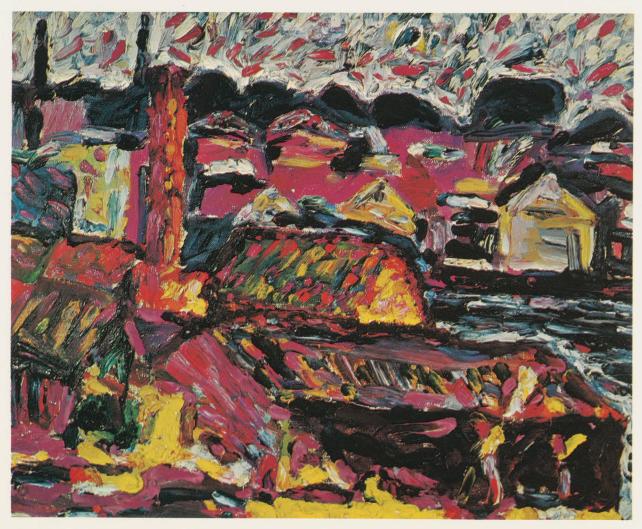


Plate 36

79. *AUNT LIZZIE*, *No. 1*, circa 1926 Oil on canvas 11 x 9 (27.9 x 22.8) Unsigned



Plate 37

80. AUNT LIZZIE, No. 2, circa 1926 Oil on canvas 30 x 25 (76.2 x 63.5) Unsigned

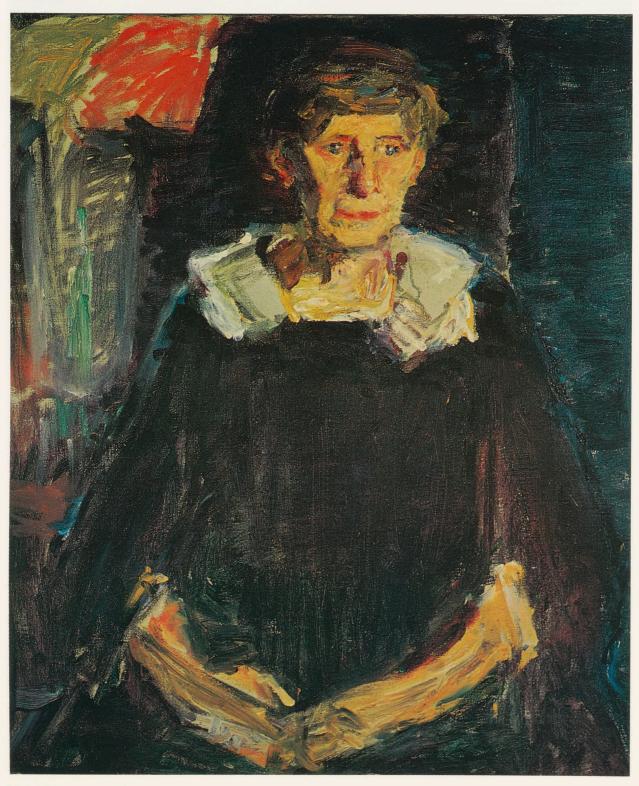


Plate 38

81. *AUNT LIZZIE*, *No. 3*, circa 1926 Oil on canvas 30 x 25 (76.2 x 63.5) Unsigned



Plate 39

82. *AUNT LIZZIE*, *No.* 4, circa 1926 Oil on canvas 30 x 25 (76.2 x 63.5) Signed lower right: L E

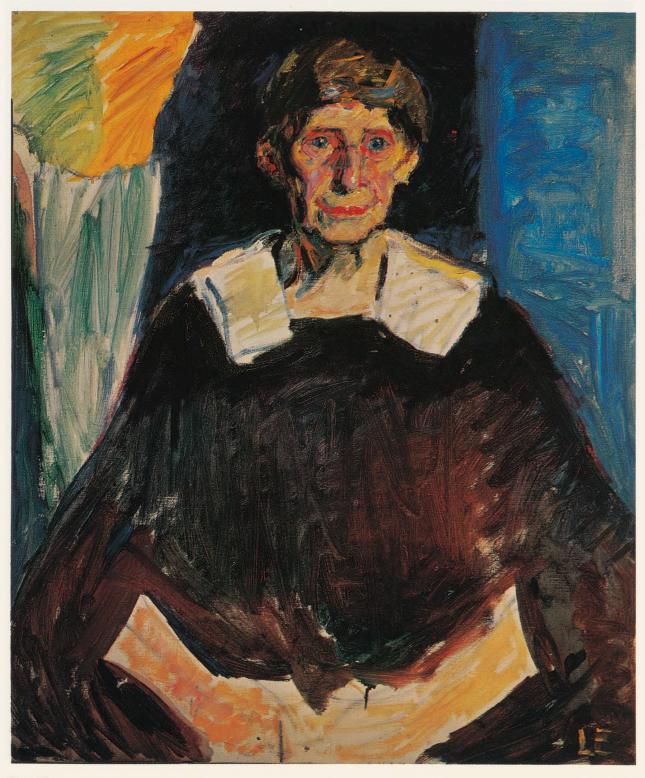


Plate 40

83. PORTRAIT OF MY AUNT ELIZABETH, circa 1926
Oil on canvas
30 x 25 (76.2 x 63.5)
Signed lower right: L E

Exhibition: North Shore Art Association, Gloucester, Mass., 1926

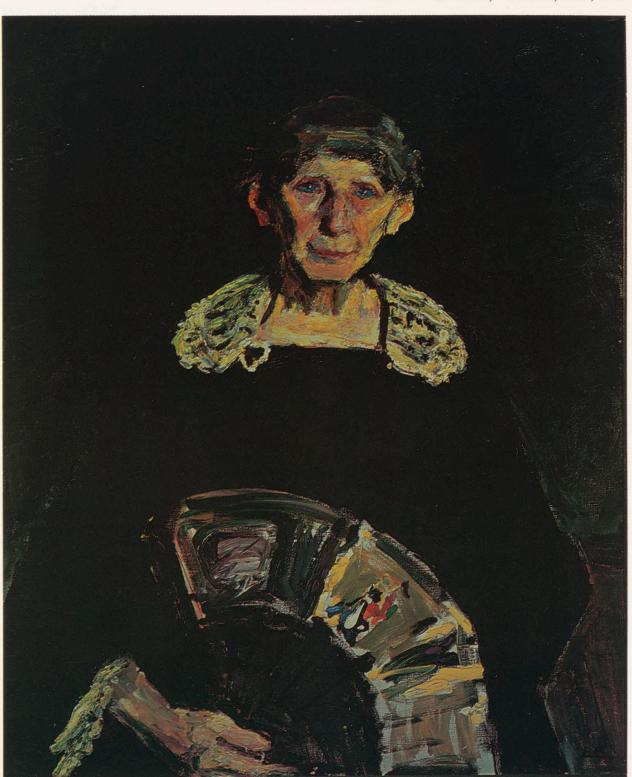


Plate 41

## Works in the exhibition not pictured in the catalogue

2. *NUDE*, circa 1895 Red chalk on paper 32 x 21 (81.2 x 53.3) Unsigned

Exhibition: Providence (R.I.) Art Club, November, 1925

3. CLIMBING ROSES, circa 1895
Watercolor on paper
8 x 6 (80.3 x 15.2)
Signed lower left: L C Herreshoff

4. SOUTH BEACH, circa 1895
Watercolor on paper
7½ x 5½ (19 x 13.9)
Signed lower left: L C Herreshoff Eaton
("Eaton" added at a later date)

9. BOY IN RED, circa 1900
Oil on canvas
11 x 7 (27.9 x 17.7)
Signed reverse side: L C Herreshoff
On loan from Mr. and Mrs. W. R. Reeves

10. WHITE CLOUDS, circa 1903
Oil on canvas
5 x 8¼ (12.7 x 20.9)
Signed lower left: L H Eaton
(Signature added at a later date)

11. YELLOW PATH, circa 1903
Oil on canvas
5 x 8¼ (12.7 x 20.9)
Unsigned

12. TALKING TREE, circa 1903 Oil on canvas 5½ x 8½ (13.9 x 21.5) Signed lower left: L C Herreshoff Eaton ("Eaton" added at a later date)

13. GREEN HILLS, circa 1905
Oil on canvas
5½ x 7½ (13.9 x 19)
Signed lower left: L H Eaton
(Signature added at a later date)

14. SUNLIGHT AND SHADOWS, circa 1906 Oil on canvas  $7\frac{1}{2} \times 10 \ (19 \times 25.4)$  Unsigned

76

77

15. SHOPS, circa 1906 Oil on canvas 4¼ x 6¼ (10.8 x 15.8) Signed lower left: L C Herreshoff

16. ENCROACHING SANDS, circa 1906 Oil on canvas 6¼ x 4¼ (15.8 x 10.8) Unsigned

17. WEATHERED FENCE, circa 1906 Oil on canvas 6¼ x 8½ (15.8 x 21.6) Signed lower left: L H Eaton (Signature added at a later date)

18. PATH THROUGH TREES, circa 1906 Oil on canvas  $8\frac{1}{2} \times 7 \ (21.5 \times 17.7)$  Unsigned

19. *TREES*, circa 1906 Oil on canvas 7½ x 10¼ (19 x 26) Unsigned

20. LIGHT THROUGH TREES, circa 1906 Oil on canvas 5 x 5 (12.7 x 12.7) Unsigned

21. *THE VILLAGE*, circa 1910 Oil on canvas 10¼ x 8½ (26 x 21.5) Unsigned

22. FISHERMAN'S HUT, circa 1910 Oil on canvas 9 x 11¾ (22.8 x 29.8) Signed lower right: L H Eaton

23. SHADES OF GREEN, circa 1910 Oil on canvas 8½ x 10½ (81.5 x 26.6) Signed lower right: L H Eaton On loan from Mr. and Mrs. Chester Reeves

24. FURLING THE SAIL, circa 1910 Oil on canvas 10 x 8 (25.4 x 20.3) Signed lower right: L H Eaton

25. SNOW AND RIVER, circa 1910 Oil on canvas  $8\frac{1}{2} \times 10\frac{1}{2} (21.5 \times 26.6)$  Unsigned

30. *ROCKY NECK*, circa 1911 Oil on canvas 12 x 16 (30.4 x 40.6) Unsigned

> 33. *Untitled*, circa 1915 Oil on canvas 12 x 9 (30.4 x 22.8) Signed lower right: L Eaton

37. *MARIGOLDS*, circa 1918 Oil on canvas 19½ x 15½ (49.5 x 39.3) Signed lower right: L H Eaton

41. SEAGULLS, circa 1918 Oil on canvas 10 x 14 (25.4 x 35.5) Signed lower right: Louise Eaton

43. FLOWERS – DAY WITH CLOUDS, circa 1920 Oil on canvas  $20 \times 16 (50.8 \times 40.6)$ Signed lower right: Louise Eaton

> 46. SNOW SKETCH, circa 1921 Watercolor on paper 9 x 6½ (22.8 x 16.5) Signed lower left: Louise Eaton

55. ACROSS THE FIELDS, circa 1922
Watercolor on paper
9 x 11<sup>3</sup>/<sub>4</sub> (22.8 x 29.8)
Signed lower left: L E

57. *OLD DOCK*, circa 1922 Watercolor on paper 14 x 10 (35.5 x 25.4) Unsigned

58. JUNE, circa 1922 Watercolor on paper 9 x 11<sup>3</sup>/<sub>4</sub> (22.8 x 29.8) Signed lower left: Louise Eaton

59. WONSON FIELD, circa 1922 Watercolor on paper 10 x 14 (25.4 x 35.5) Signed lower right: L E

Exhibition: Providence (R.I.) Art Club, November, 1925

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#### 60. ROCKING BOATS, circa 1923

Watercolor on paper 10 x 14 (25.4 x 35.5) Signed lower left: L E

Exhibition: Pennsylvania Academy of Fine Arts and Philadelphia Water Color Club, 1923

#### 63. FISHERMAN, circa 1924

Oil on canvas 14 x 18 (35.5 x 45.7) Signed lower right: L E

#### 65. YELLOW TREES, circa 1925

Watercolor on paper 10 x 14 (25.4 x 35.5) Signed lower left: L E

Exhibitions: North Shore Art Association, Gloucester, Mass., 1925; Providence (R.I.) Art Club, November, 1925; Pennsylvania Academy of Fine Arts and Philadelphia Water Color Club, 1926

#### 67. INLAND WATER, circa 1923

Watercolor on paper 10 x 14 (25.4 x 35.5) Unsigned

#### 68. MONTAUCK, circa 1925

Watercolor on paper 10 x 14 (25.4 x 35.5) Signed lower left: L E

#### 69. BACK COUNTRY, circa 1925

Watercolor on paper 10 x 14 (25.4 x 35.5) Signed lower left: L E

#### 70. INLAND COUNTRY, circa 1923

Watercolor on paper 10 x 14 (85.4 x 35.5) Signed lower left: L E

Exhibitions: Pennsylvania Academy of Fine Arts and Philadelphia Water Color Club, 1923; North Shore Art Association, Gloucester, Mass., 1924; Providence (R.I.) Art Club, November, 1925

#### 71. OCEAN AT PIGEON COVE, circa 1925

Watercolor on paper 9 x 12 (22.8 x 30.4) Signed lower left: Louise Eaton

#### 72. ROCKS, No. 2, circa 1925

Watercolor on paper 10 x 14 (85.4 x 35.5) Signed lower left: L E

#### 78. Untitled, circa 1926

Oil on canvas 25 x 30 (63.5 x 76.2) Unsigned

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Our echoes roll from soul to and Our echois roll from Soul to Soul Our echoes roll from soul to soul Aur echoes roll from soul to soul Our echoes roll from soul to soul Our echres roll from Soul to Soul